

BANTHA TRACKS

JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB

Marquand and Max Rebo



INTERVIEW

During his involvement with the post-production work of sound mixing, editing and the final cut of *RETURN OF THE JEDI*, we interviewed British Director Richard Marquand.

Marquand's early theatrical background extended from his first youthful screenplay writing to acting in university dramatic productions. Later, living in the far east, he gained behind-the-scenes experience as a producer, writer and director. His most recent work has been BBC award-winning documentaries and free-lance direction of feature films.

As *JEDI*'s director, Mr. Marquand sees himself as "the interpreter of a huge galactic saga from script to film." In the office of Fan Club Director Maureen Garrett he related some of his experiences.

Bantha Tracks: George Lucas has been called a 20th century mythmaker; and he himself says he developed the *STAR WARS* Saga as a contemporary fairy tale. How do you feel about directing a mythological tale?

Richard Marquand: I think any successful drama contains an enormous amount of myth. Otherwise, what is it? It's superficial, of no significance. My previous experience with this aspect of drama has to do with working as a theatre director with the Jacobean plays of Marlowe, or Shakespeare. These men were the great mythmakers of their time. As for today, I do think very much that the *STAR WARS* Saga does carry a huge barrel of myth with it. The more that movies go back in time or out into space or into some legendary land, the stronger the chances are of wielding a magic wand and making a real myth. The *STAR WARS* Saga seems to invite comparison to other tales and histories; but the fact is, that completely on its own terms and not looking for parallels, it is a true saga. It holds up in its own right. It taps a deep response in the audience. Kids in Hong Kong and Peru don't know the story of Robin Hood or the legends of King Arthur. What they talk about is Luke Skywalker. That's terrific. This strong mythological quality is why, although they don't quite realize it, people go back to the *STAR WARS* Saga time and time again for succor, for nourishment, relief . . . like to an oasis when crossing the desert.

BT: What attracted you to the Saga as a director?

RM: First of all was the magic, this myth we've been talking about. The *JEDI* myth, the dark side, the threat to your individuality and your soul. Whether one can survive as an entity or not. I like the inherent message in there.

Terry Chostner, ILM

Richard Marquand

"Guided by an instinctive feeling of what is real, we try to give each creature an actual personality and character; they are never just caricatures."

Although these are not message movies, they tell a lot about love and sacrifice and danger, and individuality, and aggression and good. Also fascinating to me is the very subtle definition of evil in JEDI which is sort of interwoven into the skein of the film. There is a suggestion as to what evil really is. The other thing for me, just purely as a director, was to get the chance to put that on the screen using all the techniques that the Lucasfilm Ltd. organization has at its disposal. That was irresistible. So it was the magic that attracted me; and then the sheer chance to put my hands on it. This is pure film making. The ultimate in film techniques. The movie experience is practically three-dimensional.

BT: Did you see STAR WARS when it was first released?

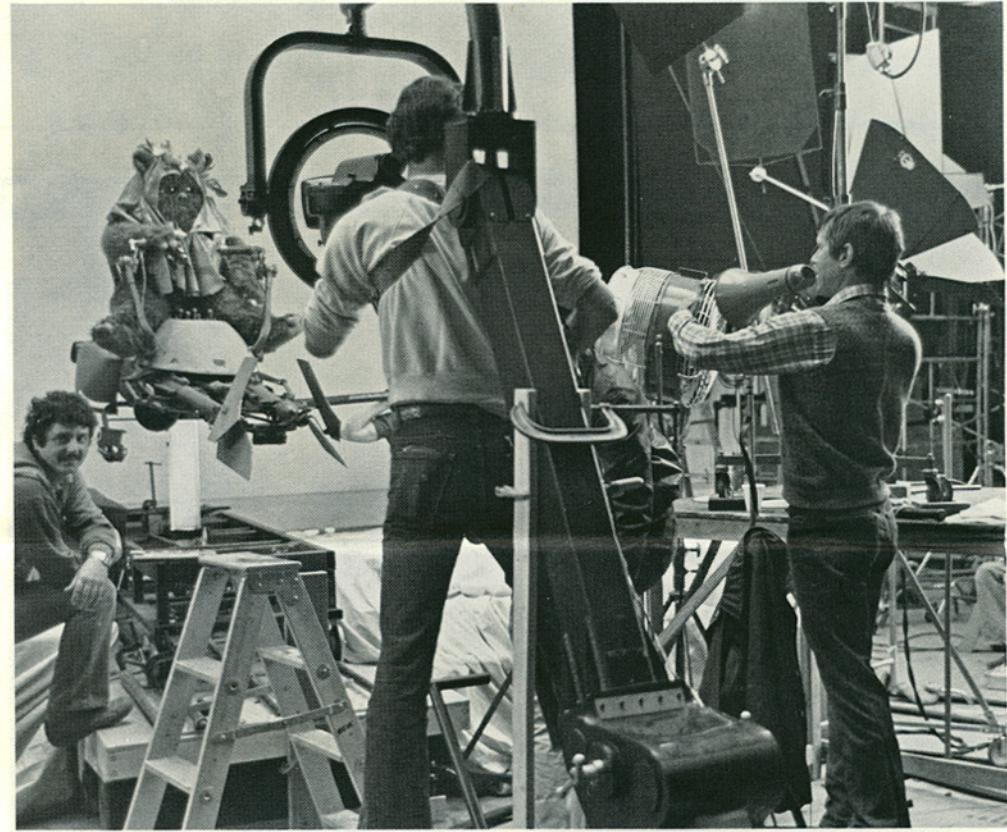
RM: I've always been an ardent movie fan, and I'll never forget when I first saw STAR WARS. My son, who was then a young twelve year old going to school in Boston, had seen it 5, 6, 7 times. He said, "Dad, this movie is amazing. It's something you've just got to see. It's on a par with all the great westerns, with Robin Hood." So when I was in New York next time I found it was still running and I saw it. I was completely knocked out by it. I was astounded that it was possible to do that on film. It was hard to imagine how anybody could have had the brilliance to consider doing it. And to present it as absolute reality. A lot of people who have tried to do the STAR WARS thing have not succeeded because they have missed this point. It cannot be campy, or put on in any way. It has absolutely got to have the smell of reality. That sense of real, real truth has to be kept throughout the Saga. In JEDI we have pushed that sense to the danger point, absolutely to the brink, because we have all these extraordinary creatures. . . .

BT: How do you direct the creatures? Do you think of the four or five people inside Jabba the Hutt who articulate the creature? Do you direct an Ewok, or an actor in an Ewok suit?

RM: Well, you don't direct an actor in an Ewok suit. You're dead if you do. And actually as a director you ARE talking to Jabba himself or to Wicket, or Admiral Ackbar, or Bib Fortuna. You're telling them what to do. Oh, in the early stages when you are casting the people who will later put on the outward show of these characters, you are thinking of them as the manipulators. At that point you're interested in their shape and personality and temperament—whether or not they can stand being in costume for any length of time, and what ideas they have about the character. But once that is set and they are in costume—yes, I definitely deal with Jabba!

BT: Must the actor playing the part, forget his humanity and BE an Ewok, or a Pig Guard?

RM: It's a very schizophrenic exercise being an actor in a costume; inside a mask or an outfit that doesn't look like you, or feel like you. The actors need to see themselves and get used to themselves in their new persona. Masks are very rich and magical, and can give out a whole lot more than you can imagine just seeing them hanging on a wall. The actor needs to get the sense of this, to see what he looks like again and again in that mask or costume, before he can be that character.



Terry Chosner, ILM

"I give directions to the Ewok himself, not an actor in an Ewok suit."

BT: How can this be accomplished while making a movie—on the set?

RM: If the creature is huge like Jabba, you organize it so that a small television monitor screen inside the body of the creature can be matched with a camera outside pointing back at him—like a mirror. This way the people inside can see what the creature they are articulating looks like as he makes this or that movement. For small creatures like the Ewoks with one person per costume, you make sure they have holes in the eyes of the headpiece of the costume. Then you set up mirrors wherever they go so that as they are walking along, they see that they are actually Ewoks; they are not people anymore. Each Ewok actor has to see himself as an Ewok or he will never come off as one.

BT: Can the audience tell right away in JEDI whether a creature has good or evil intentions?

RM: One of the incredibly important things about the Saga and the way it's presented is that it demonstrates that the man in the white hat is not necessarily the good guy. Or the bad guy either. I think this is especially relevant for the young people who are going out to live in the society of the future, which seems to be heading toward increasing uniformity in people's lives. People often judge quickly. I'm reminded of the first time I saw Chewbacca in the cantina. The first impression is definitely—from everything we've been taught in

the way of prejudice and cliche—uh, oh, look out, Chewbacca is a very big, dangerous creature. And of course he is a very emotional character as we come to know him, but he's not like one would expect. You don't always quite know which way he's going to go, but he does have a heart of gold and all that. So he's an anti-stereotype. Another example of that sort are the Ewoks. They are little furry things, but they're not teddy bears by any means. On the other hand, there are baddies who ARE ugly. We sort of mix it up.

BT: What about Darth Vader? He's extremely popular, and bad.

RM: The Darth Vader thing is sort of different. Vader is popular not just because he is a baddie, although they are usually the most interesting characters; but because of other fascinating things about him. One is that he has a kind of subtle sense of humor which makes him more attractive than some of the other bad guys. Also in JEDI, he is only really outflanked by the REAL bad guy who has an even better sense of humor, as well as being more evil. Vader has a very wry mean way of looking at life because he is a wry mean man. Another thing which sets him apart from other movie bad guys is that he has tremendous power, which is very attractive. If I were an eight year old I would like to have him by my bedside. My R2 night light is sort of nice, but couldn't protect me in the middle of the night. Ultimately, the most interesting thing is that

you don't really know who he is. He provokes the same curiosity as the Mona Lisa. Why is she smiling? You keep coming back to it with Vader, too. Who is in there? Who is he?

BT: So you see Darth Vader as a fascinating enigma?

RM: Yes, he takes us off our guard the whole time. People don't know if he's lying or not. He constantly pulls the rug out from under you. When you look at his face you have no idea what is going on inside him. Again it's part of what makes that mask thing so interesting. Human faces are easier to pin down. You can look into a person's eyes and get a sense of what is going on, of what's happening in there.

BT: An actor's eyes alone can express anger, especially in a close up. How about emotional manifestation in creatures?

RM: The main problem along those lines in a fast moving story like we're dealing with, is that you don't have much time to develop a deep psychology for everyone. But within the limitations of the amount of screen time that any given character has got, you have to inject as much as you possibly can of the little bits and pieces that hint at the undercurrents of psychology going on. Jabba, for instance, has a tail, like a cat's tail, which moves slowly up and down when he is really angry or excited or disturbed. This is a useful extra piece of descriptive action—a little insight into his emotional pattern. You've got to keep this attention to detail going. This richness . . . this reality, if you will. Even with lesser characters like the Pig Guards, we attempted to show several levels of behavior. I felt that the Pig Guards were totally unintelligent, neo-fascist types. Their dumb attitude to carrying out orders is one level of behavior. At the same time we wanted to convey that just as with the school bully, you can out-maneuver him if you're smart and he'll turn into a coward. This is what happens in the movie. Also, I thought an interesting characteristic for them to have would be for them to relish witnessing the discomfort of one of their own . . . to enjoy seeing another Pig Guard being given a hard time. We actually managed to get that into the film.

BT: How do you decide on what is appropriate behavior for a creature, what his motivations are?

RM: These are the areas where the collaborative aspects of making these films most comes into play. Motivation, emotional characteristics, physical traits, body language and movement, etc. for these creatures absolutely requires input from the man who invented the universe in the first place. All through pre-production, the shoot, and post-production, George made himself available. A good example of this creative collaboration involved the Ewoks. Early on, during pre-production, I had hired a choreographer to work with the actors, the little people, who were to play the Ewoks. The idea was to get them into some kind of physical situation and some kind of costume as early as possible. Well, at this point we devised a whole set of body language for them—how they would scratch their fleas, look up, interact with each other, etc. George saw one of these early rehearsals and he really didn't like the way the Ewoks ran. He

thought they were too uniform, and preferred that they return to their own methods of running. I said, "Sure, fine." As it turned out, he was absolutely right.

BT: You seem to see the making of *RETURN OF THE JEDI* as a truly cooperative effort.

RM: This movie has reconfirmed my belief in the essence of collaboration possible between the director, the creative producer, the production office, the people who actually make the movie. The proof of the effectiveness of this joint effort has really come home to me profoundly in this huge film. I had been virtually given carte blanche by George and the producers as far as my selection of people that matter to a director—other actors, cameramen, remaining crew. I was free to choose people whose strengths I knew, whom I could rely on. We were a team. In the business of making movies there are no loners. Everybody is doing it together. There is no one Michelangelo. The effort involves a lot of people mixing paint, preparing the brushes, building the scaffolding, preparing the ceiling and even doing some sketches around the sides. That's probably how the Sistine Chapel got painted, and it's certainly how movies are made.

BT: Was there anything you learned as a child which relates to what you are doing as an adult?

RM: I'll tell you how it all began because I don't think I ever told anybody this and I do think it's rather interesting. There's a wonderful poem called *LOCKSLEY HALL*. I think it must have been written by Alfred Lord Tennyson. Fabulous 19th century poet. When I was twelve I had a very eccentric English master, a Mr. Craddock, who wore a rather strange tweed suit and smoked a pipe. The class had been reading *LOCKSLEY HALL* which has in it something like "for I leapt into the future far as human eye could see, saw the vision of the world and all the wonder that would be . . ." It goes on to have this extraordinary 19th century vision of what the future would be like. Way before H.G. Wells. Amazing vision. Including purple parachutes of silk dropping silently from the sky or something like that. Extraordinary. How did he know? So, we were studying this poem and really enjoying ourselves. I mean, I was loving this, but some of the boys didn't appreciate the higher forms of poetic art. We were coming to the end of a semester and there was to be a two week break at Easter. Mr. Craddock said at the end of the last day: "You've got a task to do this vacation. Take any four verses of this poem, and during the vacation write a screenplay based on those verses." There was a groan from some of the boys, but I thought, "Gee, this could be really good." He explained roughly how to lay it out—I don't think he had it exactly right, but that really didn't matter. The important thing was that that vacation I went off with my four verses and I just wrote a film. I had never really thought before how you could put it down on paper with headings and descriptions. I remember that my brother and I were vacationing on this farm. I loved farming. I've always been a country boy. Well, I showed it to my brother who was then fifteen and he read it. "That's fantastic," he said, "you're going to be a film director." Well of course I had no such intentions. At the time I wanted to be

either a farmer or an actor. It's funny, the question has keyed this memory of mine which I had totally forgotten about for probably 25 years.

BT: Mythological tales usually end with the triumph of good over evil. Do you think the audience who has been following the Saga all along are happy with the outcome?

RM: The difficult thing about doing a film of this nature is that, at the start of it, you don't want the audience to know how it's going to end. It's difficult to keep a certain amount of tension going; but this film does it—I think quite brilliantly. We've achieved a sense of jeopardy to the very end. You never get the idea that this is a formula movie where the lovers meet, and although they will have their ups and downs, you know very well that they will eventually go off into the sunset. We've got a really good story here. It's about individual people. There are no generalizations. We know these people and they know each other. They're friends, and they're concerned with the world in which they live. The story becomes more complex as the Saga progresses, and going into the third movie—although you hope for the best—you've no idea how their overwhelming problems are going to be resolved. I think we've managed to keep totally away from the old style in which the good guys are sure to win, because you really don't know. I mean, you don't know whether Han is going to get away. You have no idea who will come to get him. And the temptations facing Luke are so enormous that you cannot see how it's possible to solve them and save him. Luke's involvement is terribly complex. And George has come up with the most terrible Emperor-like doublecross which is just incredible. In the movie it just takes your breath away. With each character it's the same thing: constant confrontations with the twists and turns of fate. At the end because it's been such an appalling journey, because you've had such a tough ride, you feel wonderful. A tremendous sense of uplift. Oh, it's a real celebration.

BT: Could you summarize your experience as Director of *RETURN OF THE JEDI*?

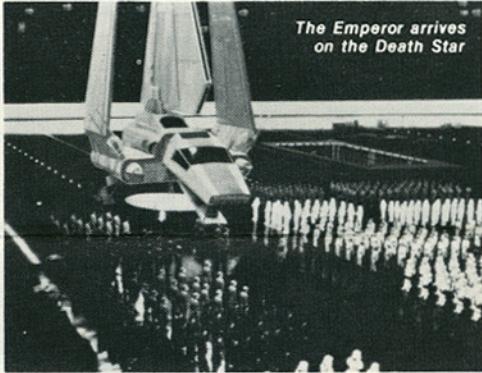
RM: In the early stages I was so amazed that anybody would consider me as the director of such a rich, rich film, that I almost balked at it. I thought, hey, there must be someone older, wiser, and with more experience who would be the right person to do this. But George convinced me that I was the right person. As it turned out I felt extremely comfortable. And it was, in fact, a remarkable experience. I didn't know going in that it could be so much fun. Also I don't think I ever worked so hard. There were times when I wasn't absolutely certain I could possibly survive. It was really due to the constant encouragement and fellowship of my co-workers that I was able to get through it. There was tremendous support, great loyalty, which is so important in this business. I was very fortunate. I felt, as the director of this movie, like a pilot in the cockpit of a plane about to take off. He knows the ground crew and he trusts the machine. He knows that everything is ok and that even in an exhausted state he can count on the plane to fly. That's a good feeling. A wonderful feeling. And when you land at the other end, as we have now, and it's still ok; well, . . . that's marvelous.

□ Katherine Catalano

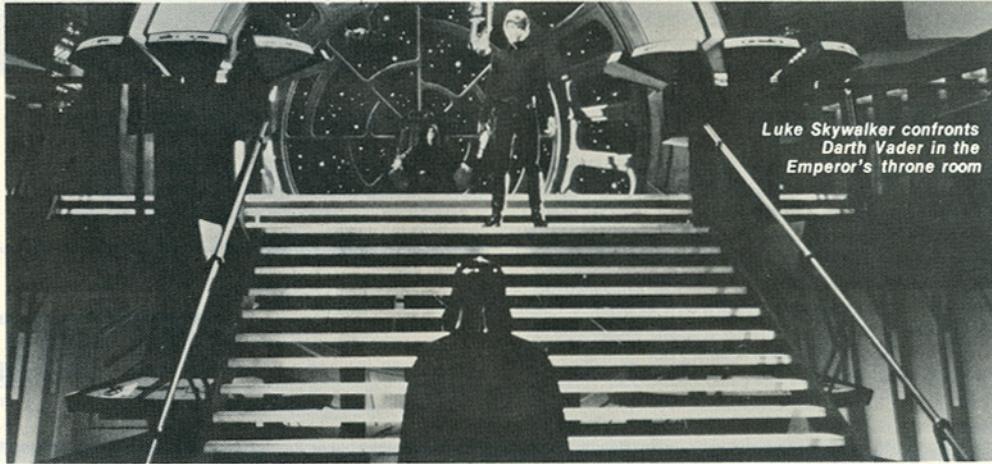


Ewok Village Square

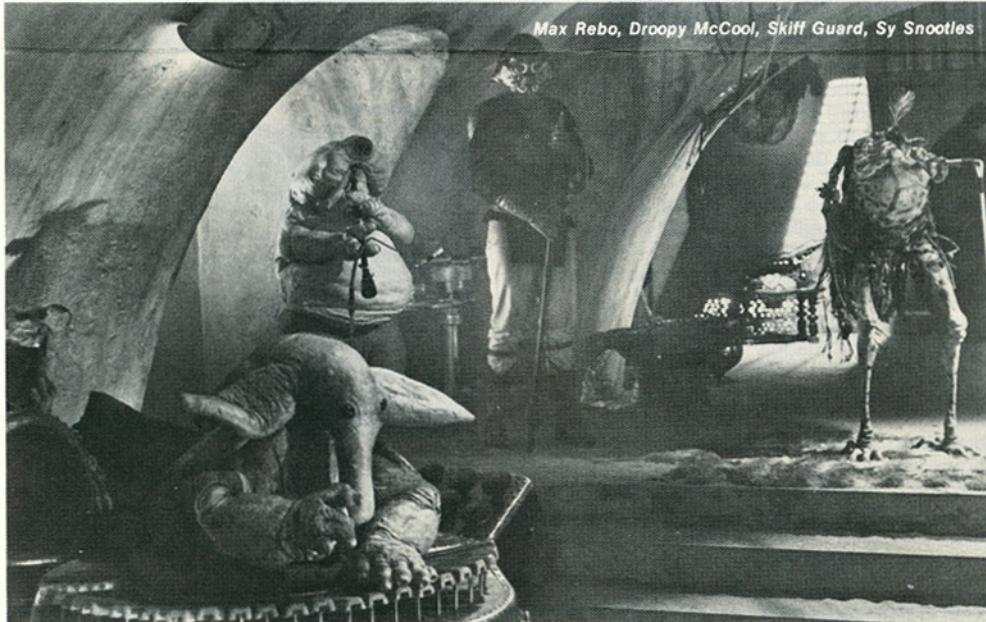
STAR WARS RETURN OF THE J E D I



Scout Walker pilots
Richard Marquand and Robert Watts



Luke Skywalker confronts
Darth Vader in the
Emperor's throne room



Max Rebo, Droopy McCool, Skiff Guard, Sy Snootles



R2-D2 and Wicket

BANTHA TRACKS PRESENTS THE 1983

creativity contest

In 1981, the OSWFC held a Creativity Contest to honor the countless STAR WARS enthusiasts who sent us artistic efforts inspired by STAR WARS and THE EMPIRE STRIKES BACK. Since the 1981 contest, we have continued to receive beautiful and delightfully creative pieces from STAR WARS fans worldwide. During this time, many of you have asked, "When will the next Creativity Contest be?" As a result of your continuous enthusiasm, and our own, we are pleased to announce the second OSWFC Creativity Contest. Please read and follow the instructions and rules carefully before submitting your entry.

Members may submit one entry in one category only. Choose the category that's the best medium for your creativity and work on one super entry. Prizes will be awarded to the eleven best entries in each category, and there will be one overall Grand Prize. The seven categories are as follows:

CATEGORIES

1. **Literature**—stories, poems, articles, magazines, etc.
2. **Two-dimensional art**—paintings, cartoons, drawings, graphics, etc., (but not photographs).
3. **Three-dimensional art**—props, costume replicas, needlework, sculpture, etc.
4. **Models**—STAR WARS models, new designs based on STAR WARS models, etc. NOTE:

DUE TO POSSIBLE MAILING DAMAGE, MODEL ENTRIES SHOULD NOT BE MAILED FOR JUDGING. INSTEAD, SUBMIT PHOTOS OF YOUR WORK WITH BACKGROUND INFORMATION ON CONSTRUCTION.

5. **Photography and Film**—Super 8, 8mm, 16mm movie or video short; still photography—35mm, Polaroid's, etc. (prints preferred, slides accepted).
6. **Music**—songs, instrumentals, sound effects recordings, etc.
7. **Miscellaneous**—games, toys, new design concepts, and whatever doesn't fit into the other categories.

RULES

1. All current STAR WARS Fan Club members are eligible to enter, except for employees of Lucasfilm Ltd. and their immediate families.
2. All entries must be postmarked no later than Wed., August 31st, 1983, and must be accompanied by an official entry form or a duplicate of the entry form.
3. Each entry must be the original work of the Fan Club member submitting it.
4. All entries must be related directly or indirectly, to the characters and/or situations of the STAR WARS Saga.
5. Entries will be judged by a panel of qualified representatives from the Official STAR WARS

Fan Club and Lucasfilm Ltd. The decisions of the judges will be final.

6. Entries will be carefully evaluated on the basis of their creativity, style, and appeal. Technical skill will be considered but will not be the determining factor in awarding prizes.
7. Entries will NOT be returned. All materials, including originals, are sent at the risk of the sender.
8. By submitting your entry, you agree that your entry becomes the sole property of Lucasfilm Ltd. as of the date the entry is submitted, and that Lucasfilm shall own the copyright and all other rights to the entry. Lucasfilm shall have the right to make any use whatsoever of the entry, including reproduction of the entry for publication and promotional uses. You agree that you will not retain any rights to your entry.
9. If your entry can be mailed in a FLAT package not larger than 17" wide by 22" long, you may forward the original. If your entry is too large to be mailed in such a package, or if you prefer not to send the original, you may submit duplicates or color photographs instead. Send as many photographs of your entry as necessary (color prints preferred, slides accepted) to show it clearly and accurately.
10. Each entry should be labeled with your name, address and Force Number. If you are under 18 years of age, you must have your parent or legal guardian sign the entry blank where indicated.
11. All winners will be announced in the November 1983 issue of BANTHA TRACKS.

ENTRY FORM

send entry to:

STAR WARS Fan Club Creativity Contest
PO. Box 2202
San Rafael CA 94912

Note: This completed form must accompany your entry.

Name: _____ Force # _____

Address: _____

City: _____ State: _____

Zip: _____ Telephone # _____

I have read the contest rules and regulations and understand that my entry will not be returned and will become the sole property of Lucasfilm Ltd. I understand that I will not receive any compensation or payment for my entry or for any use of it by Lucasfilm or the STAR WARS Fan Club. My entry is my own original work.

Signature of Contestant: _____ Age: _____ Date: _____

Signature of Parent or Legal Guardian (if under 18): _____ Date: _____

Indicate category of your entry:

Literature 2-D Art 3-D Art Models Miscellaneous Film Music

PRIZES

- Pieces of the full-sized Millennium Falcon built in England.
- Pieces of the Death Star model used in ILM's special effects filming.
- RETURN OF THE JEDI signed one-sheets.
- RETURN OF THE JEDI Lobby Card Sets.
- RETURN OF THE JEDI Press Kits
- REVENGE OF THE JEDI Collectibles
- EWOK Press Kits
- READ Yoda Posters
- Gift Certificates for OSWFC products.

Identical prizes will be awarded for each category.

GRAND PRIZE

AN OVERALL GRAND PRIZE will be awarded to one of our winners for the most creative entry—mounted, high-quality custom photos from RETURN OF THE JEDI.

Special Products Order Form

Send check or money order to:
 STAR WARS Fan Club, Dept. BT 20
 P.O. Box 2202,
 San Rafael, CA 94912

Important Ordering Information for all Members:

Orders are payable by check or money order to the Official STAR WARS Fan Club. No cash is accepted. Canadian and foreign orders must pay in U.S. funds only. California and Illinois residents add applicable sales tax. Please allow 3-5 weeks for delivery. Satisfaction Guaranteed. Prices are valid for 90 days and are subject to change thereafter. The STAR WARS special products are for members only. Commercial resale of these items is prohibited. We reserve the right to limit quantities.

Item	Size	Quantity	Price Each Item (postpaid)	U.S.	Canada	Foreign	Total
T-shirts Childs	S(6-8) M(10-12) L(14-16)		\$ 8.00	\$ 9.00	\$ 10.00		
Women's	S M L		\$ 9.00	\$ 10.00	\$ 11.00		
Men's	S M L XL		\$ 9.00	\$ 10.00	\$ 11.00		
BUS	EMPIRE Photobusta		\$10.00	\$11.00	\$12.00		
YOD	RETURN OF THE JEDI Yoda Patch		\$ 5.00	\$ 6.00	\$ 7.00		
PAT	Vader Patch		\$ 4.00	\$ 5.00	\$ 6.00		
HOP	New Hope Patch		\$ 4.00	\$ 5.00	\$ 6.00		
LOG	STAR WARS Logo Patch		\$ 1.25	\$ 1.50	\$ 2.50		
PTS	STAR WARS Three Patch Set		\$ 7.00	\$ 8.00	\$ 9.00		
JED	RETURN OF THE JEDI One-sheet*		\$ 9.50	\$10.00	\$12.00		
EMP	EMPIRE 1982 One-sheet		\$ 9.50	\$10.00	\$12.00		
NHP	STAR WARS 1982 One-sheet		\$ 9.50	\$10.00	\$12.00		
ARK	RAIDERS 1982 One-sheet		\$ 9.50	\$10.00	\$12.00		
PO1	EMPIRE Poster Album		\$ 4.00	\$ 5.00	\$ 6.00		
SCI	Compilation Issue		\$ 1.50	\$ 2.00	\$ 2.50		
Bantha Tracks Back Issues			\$ 1.25	\$ 1.50	\$ 2.00		
Circle issues desired							
005 006 007 008 009 010 011 012							
013 014 015 016 017 018 019 020							

California and Illinois residents only **TAX**

TOTAL

*The ROTJ one-sheet must be paid for with a separate check in the event that they are sold out and we must return the payment to you.

Name _____

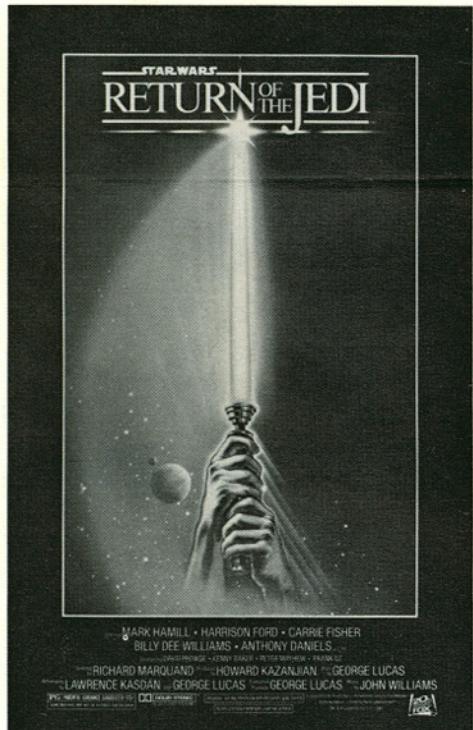
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RETURN OF THE JEDI ONE-SHEET

The RETURN OF THE JEDI one-sheet is a striking piece of artwork, featuring the symbol of the Jedi Knight—The Lightsaber. Behind the grasped lightsaber is the moon, Endor, and the new Imperial Death Star. Shades of blue predominate the one-sheet with the logo and credits a subdued turquoise.

THIS ITEM IS AVAILABLE IN LIMITED QUANTITIES—ONLY 1 ONE-SHEET PER MEMBER MAY BE ORDERED. Please pay with a separate check or money order and enclose a self-addressed stamped envelope. Price: \$9.50 each postpaid
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YODA PATCH

Due to the popularity of the REVENGE cast and crew Yoda patch we are now offering the identical patch with the true title—RETURN OF THE JEDI. This beautifully crafted 3 1/4 by 5 1/2 inch patch is a multi-colored, highly detailed embroidered portrait of the Jedi Master, Yoda, backed by a deep blue starfield. This item is available in unlimited quantities. Price: \$5.00

11 Beautiful Colors
 Navy Blue
 Light Blue
 Silver
 Red
 Orange
 White
 Umber
 Light Brown
 Viridian
 Moss Green
 Light Green

NEWS ★ ★ ★ ★

INDIANA JONES and the TEMPLE OF DOOM

INDIANA JONES AND THE TEMPLE OF DOOM, the next motion picture in the ongoing adventure of the hero of Lucasfilm Ltd.'s and Steven Spielberg's "Raiders of the Lost Ark," began principal photography on April 18th for Paramount Pictures.

As with the first film of the series, Steven Spielberg directs the 1930's-style cliffhanger being filmed on locations in Sri Lanka and Hong Kong, with interiors set for shooting at EMI Elstree Studios in London.

Harrison Ford will recreate the role he originated in "Raiders," the archaeologist-adventurer Indiana Jones. Kate Capshaw will co-star. Frank Marshall, who produced the first film of the series, and George Lucas will co-executive produce, with Robert Watts serving as producer of INDIANA JONES AND THE TEMPLE OF DOOM. Gloria Katz and Willard Huyck, who wrote AMERICAN GRAFFITI, have written the screenplay based on a story by George Lucas.

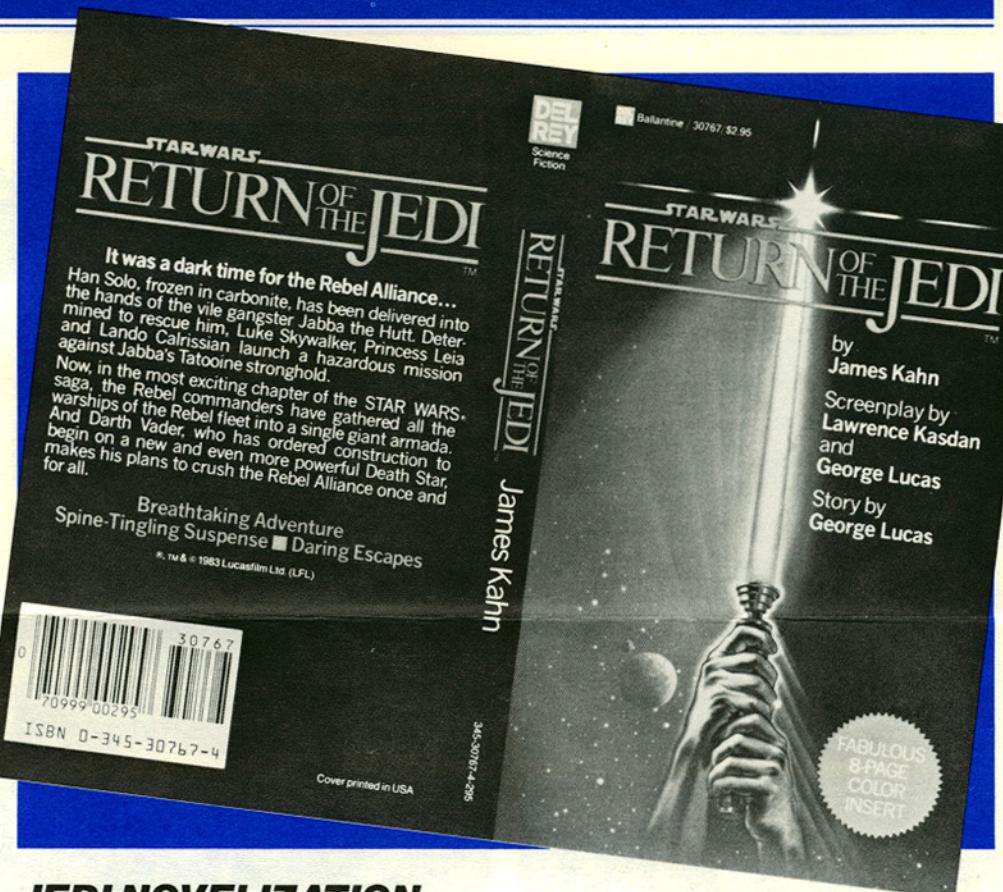
Mt. Morris, IL?

Many of you have asked, "What is Mt. Morris' connection with the Official STAR WARS Fan Club?" Located in Mt. Morris, IL, is one of the largest magazine distributors in the U.S.A. They handle subscription fulfillment for us by mailing BANTHA TRACKS, membership kits and special products to members in the Western Hemisphere. Quite a task!

Located in San Rafael, California, is the Official STAR WARS Fan Club Headquarters. It is here that the fan club staff, Director Maureen Garrett, and Assistants Mary Paterno and Katherine Catalano, along with other Lucasfilm Ltd. employees, work to bring you what we hope is the best fan club possible.



"The FORCE will be with you... always"



JEDI NOVELIZATION

The novelization of RETURN OF THE JEDI by James Kahn, is based on a screenplay by Lawrence Kasdan and George Lucas, from a

story by George Lucas. The book contains 8 pages of color photographs from the film and is available through DEL REY Ballantine Books.

BLUE HARVEST

THE BLUE HARVEST GANG

Imagine, if you will, your favorite dream; and then imagine the dream coming true. For a group of us from San Diego, that's exactly what happened. In April of 1982 my friends and I visited the desert filming location of RETURN OF THE JEDI. Not only did we get to watch some of the filming, but we had the opportunity to speak with Sid Ganis, Howard Kazanjian, and some of the stars—Mark Hamill, Carrie Fisher, Billy Dee Williams, and Anthony Daniels.

It was indeed a dream come true. We stood in the shadow of Jabba the Hutt's massive Sail Barge talking with Carrie Fisher. Carrie expressed the feeling that although it was sad that her involvement in the saga was coming to an end, she thought this movie was a fitting conclusion to the trilogy; and that in her opinion JEDI was perhaps the best of all three. At the end of the day we came away with autographs of all our favorite stars, and memories that will be with us forever.

Thanks to Sid and Howard, Carrie, Mark, and quite literally everyone else at the desert site. You made our trip more than we ever thought it could be.

□□ David Glanzer



Bottom Row: (left to right) Chris Miller, Adam Thomas, David Glanzer. Top Row: (left to right) Vince DePaulo, Bruce Jackson, Jennifer Bachman, Eugene King, Shelly Ward, Holly Carroll. Not shown: Brian Mix, Kurt Isenberg, Dianne Dawe, Sue Dawe, Rusty Dawe, Joan Harrison, Cyndi Dressell, Cindy Korman.

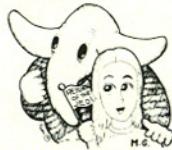
Maureen Garrett

MESSAGE FROM THE DIRECTOR

On May 7th, Lucasfilm employees and their families attended a company screening of *RETURN OF THE JEDI*. After the final credits, the spontaneous response of the audience was to give George Lucas a standing ovation. Although George often reminds us that it is 'our' movie, it is his vision that makes it possible. For this vision, we are grateful.

The Force is with us, always . . .

Maureen Garrett
Fan Club Director
Lucasfilm Ltd.



HOW TO WRITE US:

Letters to the editor, pen pals, special effects questions, cast and crew fan mail, costume guidelines, club information etc; Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912. Please enclose a long self-addressed, stamped envelope (SASE) with any inquiry to help insure a quick reply. *Subscription problems, membership renewals, product fulfillment inquiries:* Official STAR WARS Fan Club, Customer Service Department P.O. Box 163, Mt. Morris, IL 61054.

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The Lucasfilm Family in line before the company screening.



Maureen Garrett

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PREVIEW OF AUGUST 1983 ISSUE: RETURN OF THE JEDI Special Effects, Behind the Scenes, Photos, Profile and other surprises. . . .

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